

BIEDERMANN AND THE ARSONISTS

an opera by

Šimon Voseček

after the play „Biedermann und die Brandstifter“ by

Max Frisch

libretto by the composer

libretto translation by David Pountney

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Persons:

Gottlieb Biedermann, a businessman; TENOR
Babette Biedermann, his wife; SOPRANO
Anna, a serving girl; SOPRANO
Josef Schmitz, a wrestler; BARITONE
Wilhelm Eisenring, a waiter; BASSBARITONE
A policeman, SPEAKER (can be played by one of the firemen)
Three firemen; TENOR, BARITONE, BASS
(or male choir)

Ensemble:

3 clarinets, 2nd & 3rd also bass clarinet

3 trombones, each with an F attachment

1 tuba

2 percussionists

1st: glockenspiel, crotales (2 octaves), big cymbal, snare drum, bass drum, 3 tom-toms, triangle, tam-tam, possibly door bell (b-367, c-249). Additionally, the whip of the 2nd player is to be used in the 1st scene (b-162 – b-171).

2nd: vibraphone, tubular bells (2 octaves), 5 temple blocks, middle cymbal, friction drum, whip. Additionally, the tam-tam of 1st player is to be used in the 6th scene (g-489, g-571 until the end)

1 violin

3 cellos, 1st cello with SCORDATURA: C → A'

Stage:

a living room, an attic

Most of the **performance instructions** are written directly in the score. Here only some important details:

General notes: Although the way in which the **tempi** are indicated is quite precise, understand them nevertheless as guidance value. It is important to keep always the freedom of interpretation and play with associations. Let a cliché be what it is. It is all right if the music does not always sound tasteful.

Non vibrato is the standard articulation throughout the piece. Play with vibrato only if explicitly indicated.

A **glissando** always takes the whole duration of a note to which it is attached. The ending pitch must not necessarily be indicated. If so, do not articulate the small grace note at the end of a glissando, it is only the ending pitch of it.

It is not important to intone „correctly“ every quarter tone. Deviations from tempered tuning have a detuning function. I did not mark any smaller intervals resulting of the overtones, flageolets or multiphonics. Flageolet overtones higher than the 9th partial are marked with a number.

As high as possible / as low as possible: an arrow notehead.

A slashed notehead indicates an additional noise. Singers: breath noise between singing and whispering; brass: wind without embouchure; strings: no pitch recognizable.

Grace notes without slash have to be always played on beat. Offbeat acciacaturas are notated as slashed grace notes.

Singers: Different staves indicate diverse levels between singing and speaking. Speak freely when only the text is written. Slashed notehead: half whispering. Cross notehead: whispering.

Rectangular noteheads indicate a „quasi speaking“ on a concrete pitch.

Biedermann is licensed to decide himself how much falsetto he uses, especially in the Finale. It turned out that it is musically effective to use *voce mista* throughout the piece as it gives a sort of "tenor glamour" to the role without affecting the composition intentions.

Brass: Sordinos: straight mute, bucket mute, wa-wa mute (trombones). o+o+o+o+o = stopped / open.
When playing without embouchure, formant can be indicated ("i" = high, "u" = deep).

Percussion: When playing with a bow, the duration of bowing equals the duration of the note. Reverb is indicated by a tie. If there is no tie, dampen.

Strings: dampened strings = touch the strings with the palm of the left hand, so that they cannot vibrate. Bow overpressure can be strong with a pitch in the background:

Or it can be very strong without any recognizable pitch: It can increase from ordinary to overpressure and reverse:

Bow overpressure results from the coaction of the bow pressure and the bowing speed and is also practicable in a low dynamic.

Besides a standard sordino all strings need a heavy metal sordino.

col legno without indicated pitch is to be played completely without bow hair. The pitch results from the point of touch.

Sul pont. = close to the bridge. Sul pont. estremo = almost on the bridge (the keynote disappears). Sul pont. abs. = directly on the bridge, only noise.

BIEDERMANN AND THE ARSONISTS

dedicated to Johannes

The stage represents a living room and an attic which are connected by stairs. The stairs can be closed off by a door at the top. The living room is respecably furnished, the attic is empty. Somewhere outside the the house can be seen a rusty bycicle leaning on a wall or handrail. The Fire Brigade watch the entire proceedings from a bench at the side. The piece does not require a curtain.
All director's notes are not an essential part of the score and have an explanatory character.

PROLOGUE

ŠV 2005–2007; 2013; 2015

senza tempo

Musical score for the Prologue. The score consists of two systems of music. The first system (measures 1-14) includes parts for Clarinet 1 in B_b, Clarinet 2 in B_b (also bass clar.), Clarinet 3 in B_b (also bass clar.), Trombones 2, Trombones 3, Tuba, Crotales/Glockenspiel, Big cymbal, Snare drum, Bass drum, 3 tom-toms, Triangel/Tamtam, Vibraphone/Tubular bells, 5 temple blocks, Middle cymbal/Friction drum/Whip, Violin, Violoncello 1, Violoncello 2, and Violoncello 3. The second system (measures 15-18) includes parts for bass drum, cymbal, and sffpp. The score is in common time (indicated by a '4'). Measure 15 starts with a bass drum and cymbal, followed by sffpp. Measure 16 continues with bass drum and cymbal. Measure 17 continues with bass drum and cymbal. Measure 18 continues with bass drum and cymbal.

The stage is dark.

A match is struck, and Biedermann lights a cigar. He notices the Firemen standing round him.

Biedermann: One can't even light a cigar without thinking inflammatory thoughts. It's distasteful...

Continuation of the musical score for the Prologue. The score consists of two systems of music. The first system (measures 19-22) includes parts for Violin, Violoncello 1, Violoncello 2, and Violoncello 3. The second system (measures 23-26) includes parts for Violin, Violoncello 1, Violoncello 2, and Violoncello 3. The score is in common time (indicated by a '4'). Measure 19 starts with a bass drum and cymbal. Measure 20 continues with bass drum and cymbal. Measure 21 continues with bass drum and cymbal. Measure 22 continues with bass drum and cymbal. Measure 23 continues with bass drum and cymbal. Measure 24 continues with bass drum and cymbal. Measure 25 continues with bass drum and cymbal. Measure 26 continues with bass drum and cymbal.

a-11

Cl. 1 in B_b
Cl. 2 in B_b
Cl. 3 in B_b

a-15

p possible
7 5 f 3

1 Trbn. 2 3 Tuba

15 Crot. Glsp.
Cymb. Sn. dr. Bs. dr.
3 toms
Trgl. Tamtam

Vibr. Bells
5 tmbblk
Cymb. Fr. dr./whip

Viol. Cello 1 Cello 2 Cello 3

p 5 p 7 5 5 pp 3 3 3 3 7 ff 5 ff

a-19

a-20

a-25

Cl. 1 in B_b

Cl. 2 in B_b

Cl. 3 in B_b

p possible

1 Trbn. 2

3 Tuba

15 Crot. Glsp.

Cymb. Sn. dr. Bs. dr. 3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbpls Cymb. Fr. dr/whip

1 Firemen 2

3

Viol.

Cello 1

Cello 2

Cello 3

Ci - - - - ti - zens, Townsfolk, be - - hold!

Ci - - - - ti - zens, Townsfolk, be - - hold!

Ci - - - - ti - zens, Townsfolk, be - - hold!

a-27

a-30

a-35

Cl. 1 in B \flat
 Cl. 2 in B \flat
 Cl. 3 in B \flat

Trbn. 2
 Tuba

Crot. Glsp.
 Cymb.
 Sn. dr.
 Bs. dr.
 3 toms
 Trgl.
 Tamtam

Vibr. Bells
 5 tmbblk
 Cymb.
 Fr. dr./whip

Firemen 2
 Viol.

Cello 1
 Cello 2
 Cello 3

pp 7
 glissando
 p possible
 p 3
 15
 Guar - - - - dians of house and of home!
 Watch - - - ing, listen - - - ing, guar - - - ding the peace - - - of res - - - pect - - - able towns - - - folk, who - - - af - - - ter
 Guar - - - - dians of house and of home!
 Watch - - - ing, listen - - - ing, guar - - - ding the peace - - - of res - - - pect - - - able towns - - - folk, who - - - af - - - ter
 Guar - - - - dians of house and of home! saltando
 Watch - - - ing, listen - - - ing, guar - - - ding the peace - - - of res - - - pect - - - able towns - - - folk, who - - - af - - - ter
 mp f

a-36

Cl. 1 in B_b
 Cl. 2 in B_b
 Cl. 3 in B_b

p ff f 5 3

a-40

Trbn. 2
 3
 Tuba

mf mf mf mf

Cymb.
 Sn. dr.
 Bs. dr.
 3 toms
 Trgl.
 Tamtam

Vibr.
 Bells
 5 tmbblk
 Cymb.
 Fr. dr/whip

mf l.v.

1
 8 all, pay our wage.
 Firemen 2
 all, pay our wage.
 3
 all, pay our wage.

Ful - ly e - quipped for what - e - ver e -
 Ful - ly e - quipped for what - e - ver e -
 Ful - ly e - quipped for what - e - ver e -

Viol.
 Cello 1
 Cello 2
 Cello 3

saltando
 saltando
 pont. estr. 7
 pont. estr. 3
 f

ff ff ff

FIRST ACT

1st SCENE

Living room

Herr Biedermann sits at a table and reads his Newspaper. Anna stands at the door.

b-1 ♩ = ca. 132

b-5

b-10

Cl. 1 in B_b
Cl. 2 in B_b
3: Bass cl. in B_b

Trombones 2
3
Tuba

Crot. Glsp.
Cymb. Sn. dr. Bs. dr.
3 toms
Trgl. Tamtam

Vibr. Bells
5 tmbblk
Cymb. Fr. dr./Whip

15

Anna
Herr Biedermann?
Herr Bie - - dermann? String them up!

Biedermann
I'd have the whole lot strung up.
An - o-ther case of ar - son.
Once a - gain the same old sto - ry:
Once a - gain the

Violin
Violoncello 1
Violoncello 2
Violoncello 3

b-12

Cl. 1 in B \flat
 Cl. 2 in B \flat
 3: Bass cl. in B \flat

1 Trbn. 2
 3 Tuba

15 Crot. Glsp.
 Cymb. Sn. dr. Bs. dr.
 3 toms
 Trgl. Tamtam
 Vibr. Bells
 5 tmbblk
 Cymb. Fr. dr./Whip

b-20

take bass clar.

He puts down the paper, and grasps the wine bottle.

Anna pp
 Herr Bie-dermann,
 That man is still out-side.
 Who?

Biedermann in - no - cent dos - ser, who ends up squat - ing in the at - tic! I'd string up the lot of them! Strung up!

Viol.

Cello 1

Cello 2

Cello 3

b-23

b-25

b-30

(picking up the cork-screw.)

Anna: It's that dos-ser. Wants to speak to you. *absentminded* I've told him that be - fore, half an hour a - go. He says, he knows you. I've al - rea - dy told him, re - - peat-ed - ly.

Biedermann: I'm not at home. At my of-fice. In the morning.

Viol.

Cello 1:

Cello 2:

Cello 3:

b-35

Cl. 1 in B_b
Cl. 2 in B_b
3: Bass cl. in B_b

1
Trbn. 2
3
Tuba

put on sord.
put on sord.
put on sord.
put on sord.

15

Crot. Glisp.
Cymb. Sn. dr. Bs. dr.
3 toms
Trgl. Tamtam
Vibr. Bells
5 tmblocks
Fr. dr./Whip

b-40**b-45***poco meno mosso*

Anna
Herr Biedermann
Viol.
Cello 1
Cello 2
Cello 3

(He pulls the cork.)
(He takes a smell at the cork.)
helplessly
Hu-man-i-ty...
What then?
Why not?
Tell him from me, I'll come out in person and him out throw

f — 4 — b — 4 —
p
f — 4 — b — 4 —
p
f — 4 — b — 4 —
f — 4 — b — 4 —

f — 4 — b — 4 —
f — 4 — b — 4 —
f — 4 — b — 4 —

f — 4 — b — 4 —
f — 4 — b — 4 —
f — 4 — b — 4 —

pont. estr.
sf
pont. estr.
sf
pont. estr.
sf

b-62

Cl. 1 in B \flat

Cl. 2 in B \flat

3: Bass cl. in B \flat

1 Trbn. 2

3 Tuba

Crot. Gisp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

5 tnpblks

Cymb. Fr. dr./Whip

Schmitz, in a wrestler's outfit, with tattooed arms, comes in. Anna notices him, and slips out. Biedermann tastes the wine and, — turning round, — notices Schmitz who is standing politely by the door.

b-65

Musical score for orchestra and piano, page 10, measures 11-15.

The score consists of five systems of music. The top system shows two staves for woodwind instruments (likely oboes or bassoons) in B-flat major, 2/4 time. The first staff has dynamics *pp*, and the second staff has dynamics *pp*. The middle system shows four staves for brass instruments (likely tubas) in G major, 2/4 time, with dynamics *senza sord.* The bottom system shows one staff for a bowed instrument (likely cello or double bass) in C major, 2/4 time, with dynamics *ff* and a 3-note grace note pattern.

b-70

But no stranger comes through my door, e - ven if we have three spare beds!

What do you think... What's going on here? I told the girl you

Schmitz

What do you think...
?

What's going on here? I told the girl you

Viol.

Good evening! Good evening!

Cello 1

Good evening! Good evening!

Cello 2

Good evening! Good evening!

Cello 3

Good evening! Good evening!

b-73**b-75****b-80**

Cl. 1 in B_b
 Cl. 2 in B_b
 Cl. 3 in B_b

1 Trbn. 2
 3
 Tuba

15 Crot. Glsp.
 Cymb. Sn. dr.
 Bs. dr.
 3 toms
 Trgl. Tamtam

sound: e''

Crotales

Vibr. Bells
 5 tmbblk
 Cymb. Fr. dr./Whip

Biedermann

Schmitz

Biedermann

had to wait out - - side. You had to wait in the hall-way! But you... I don't know what to say, without even knocking. My name is Schmitz. Schmitz Jo-sef. Good evening! And —

ff

mf

Viol.

Cello 1

Cello 2

Cello 3

b-84 ♩ = ca. 76

Cl. 1 in B♭

Cl. 2 in B♭

Cl. 3 in B♭

Trbn. 2

3

Tuba

Crot. Glsp.

Cymb. Sln. dr. Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbblk

Cymb. Fr. dr./Whip

Biedermann

Schmitz

Viol.

Cello 1

Cello 2

Cello 3

b-90

pp

ff

ff

take bass clar.

p

f

f

p

mf

mf

legato

what do you want?

Herr Bie - - - der-mann, no need to be apprehensive. I am not a

arco

glissando

gloss

p

b-95

Cl. 1 in B_b
 Cl. 2 in B_b
 3: Bass cl. in B_b

1 Trbn. 2
 3 Tuba

Crot. Glsp.
 Cymb. Sn. dr. Bs. dr.
 3 toms
 Trgl. Tamtam

Vibr. Bells
 5 tmblocks
 Cymb. Fr. dr./Whip

Biedermann
 Schmitz

Viol.

Cello 1
 Cello 2
 Cello 3

b-100

What then?
 Oh real-ly.
 And now?
 peddler.
 Wrest-ler, by pro - - fes-sion.
 At least I used to be.
 Un-employed.
 Herr Bie - - - der-mann, no need to be

mf
 legato

mf
 arco
 p
 ppp
 mf
 f
 sfz

2nd SCENE

Living room

Biedermann appears in hat and overcoat, a leather folder under his arm, coffee cup in his hand. He talks through the open door.

c-56 ♩ = ca. 144 (*stesso tempo*)

c-60

c-65

Biedermann

As I just said. He is not an ar - son - - ist!
I asked him straight to his face. And a - ny-way,
is that the on-ly thing one can think of to - day?
That's the route to in - - - sa - ni - ty!
To in - - - modo ord.

Viol.

Cello 1

Cello 2

Cello 3

c-68

c-70

c-75

Cl. 1 in B_b

Cl. 2 in B_b

Cl. 3 in B_b

p

fp

fp

f

1 Trbn. 2

gliss

put on wa-wa-sordino

3 Tuba

mf

15 Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

pp

Crot.

Vibr. Bells

5 tmbpls

Cymb. Fr. dr./Whip

Vibr.

f

(Babette arrives with a milk jug.)

Biedermann

Biedermann

Babette

p

I'm not shouting at you.

But at so - ci - e - ty.

If you think every person is here to start fires, where does that lead? One must be

sa - ni - ty! Don't shout at me!

Viol.

Cello 1

pizz.

f

arco

p

Cello 2

arco pont.

gliss

f

p

Cello 3

c-80

c-85 $\text{♩} = \text{ca. 72(mezzo movimento)}$

c-90 *legatissimo con vibr.*

Cl. 1 in B \flat ♩ *pp*

Cl. 2 ♩ *pp*

Cl. 3 in B \flat ♩ *pp*

1 ♩ *pp*

Trbn. 2 ♩ *put on wa-wa-sordino*

3 ♩ *wa-wa-sord.*

Tuba ♩ *senza sord.*

Crot. Glsp. ♩

Cymb. S $\ddot{\text{n}}$. dr. Bs. dr. ♩ *p*

3 toms ♩

Trgl. Tamtam ♩

Vibr. Bells ♩

5 tnpblk. ♩ *cup* ♩ *ppp*

Cymb. Fr. dr./Whip. ♩

Biedermann ♩ *f* ♩ *3* ♩ *5* ♩ *Babette* ♩ *p* *slightly severe* ♩ *slightly romantic* ♩

Viol. ♩ *pont.* ♩ *pizz.* ♩ *pizz.* ♩ *pizz.* ♩ *(pizz.)*

Cello 1 ♩ *p* ♩ *pp* ♩ *pizz.* ♩ *ppp* ♩ *pizz.* ♩ *pizz.* ♩ *p* ♩ *(pizz.)*

Cello 2 ♩ *p* ♩ *pp* ♩ *pont.* ♩ *ppp* ♩ *pizz.* ♩ *pizz.* ♩ *p* ♩ *(pizz.)*

Cello 3 ♩ *p* ♩ *pp* ♩ *pizz.* ♩ *ppp* ♩ *pizz.* ♩ *p* ♩ *(pizz.)*

6

c-93

c-95

c-100

c-103

c-105

c-110

J = ca. 144 (doppio movimento)

Cl. 1 in B_b
non vibr.

Cl. 2 in B_b
pp
non vibr.

Cl. 3 in B_b
pp

1
Trbn. 2

3
Tuba

f *sffz*

15 Crot. Glsp.
Cymb. S_n. dr. Bs. dr.
3 toms
Trgl. Tamtam

Vibr. Bells
f

5 tmbpls
Fr. dr./Whip

Babette
him.

Biedermann
That is just what he tries to ex - ploit!
A share in the profits of his in-vention! In - - ven-tion! When Knechtling knows all too well just what kind of in - - ven-tion our old hair to - nic is! The poor old suckers spreading it on their bold heads might just as

Viol. *arco*
pp

Cello 1
arco

Cello 2
pp

Cello 3

f

ff *gloss*
ff *gloss*
ff *gloss*

J = ca. 72 (mezzo movimento)

c-114

c-115

senza tempo

Cl. 1 in B \flat
 Cl. 2 in B \flat
 Cl. 3 in B \flat

put on wa-wa-sordino

1 Trbn. 2
 3 Tuba

15 Crot. Glsp.
 Cymb. Sn. dr. Bs. dr.
 3 toms
 Trgl. Tamtam

Vibr. Bells
 5 tmbblk
 Cymb. Fr. dr./Whip

Babette Biedermann (Biedermann is just leaving when he sees Schmitz. The two men look at each other.) Schmitz Biedermann Schmitz (offering his hand) Biedermann (not taking his hand)

Biedermann

8 well use their very own piss - Gottlieb! Well it's true. (checking he has the right documents in his briefcase) You're right. I am too generous. I'll wring this Knechtling's neck.

Good morning everybody!

Good morning, Herr Schmitz! Just call me Sepp!

My wife will look af-ter you.

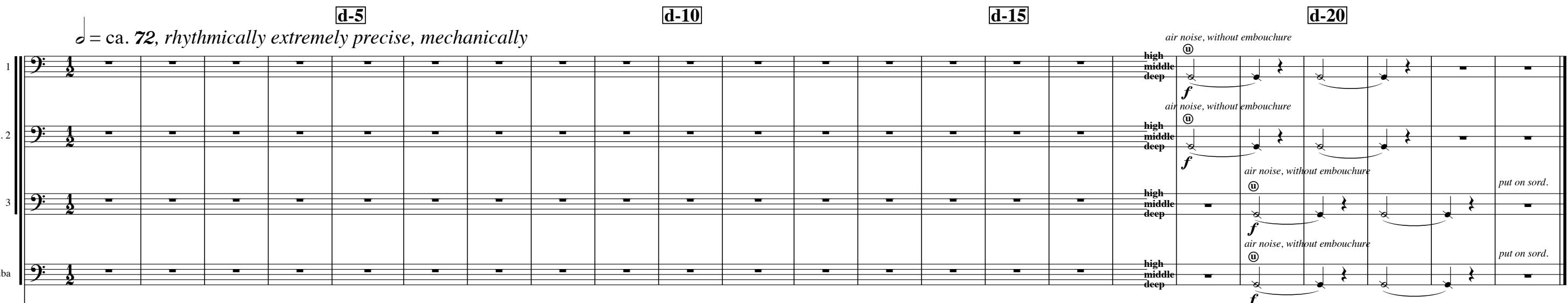
Viol.

Cello 1 \diamond gliss arco pont. tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural}

Cello 2 \diamond gliss arco pont. tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural} tr^{\natural}

Cello 3 \diamond glissando pp pp pp pp pp

INTERMEZZO WITH THE FIRE BRIGADE

 **d-5** **d-10** **d-15** **d-20**

d = ca. 72, rhythmically extremely precise, mechanically

1 Trbn. 2
Trbn. 3
Tuba

Crot. Gisp.
Cymb. Sn. dr. Bs. dr.
3 toms
Trgl. Tamtam

Vibr. Bells
5 tmbblk
Cymb. Fr.dr./Whip

15

1 **high middle deep** **f chorusing**
Now there are two of those objects that a-wak-en su-spi-cion: rust - - - y old bi-cyc-les seem-ing-ly be-long-ing to no-one. Whose are they? Night falls a - - gain, we are watchful.

Firemen 2 **high middle deep** **f chorusing**
Now there are two of those objects that a-wak-en su-spi-cion: rust - - - y old bi-cyc-les seem-ing-ly be-long-ing to no-one. Whose are they? Night falls a - - gain, we are watchful.

3 **high middle deep** **f chorusing**
Now there are two of those objects that a-wak-en su-spi-cion: rust - - - y old bi-cyc-les seem-ing-ly be-long-ing to no-one. Whose are they? Night falls a - - gain, we are watchful.

====

(Eisenring, in a somewhat worn dinner jacket with a white waistcoat appears and leans his equally rusty red bicycle next to Schmitz's. The two men greet each other cordially and leave. The light grows dimmer and brings on a nocturnal atmosphere.)

Schmitz and Eisenring re-appear each rolling a tin barrel such as normally used for the transport of petrol. With a terrible noise they roll them up the stairs to the attic where they are stored. They take their shoes off, and Eisenring hangs up his tails and carries on working in his white waistcoat. Both come back down the steps on tip-toe to collect more barrels. The next piece of music only starts when it is clear that no hiatus will occur between the end of the music and the re-appearance of the two men.

3rd SCENE

Attic

88

3rd SCENE

Attic

d-50 *ca. 72* 12 Cis

Cl. 1 in B \flat

2: Bass cl. in B \flat

3: Bass cl. in B \flat

1 Trbn. 2

3 Trbn. 3

Tuba

Cymb. Sn. dr. Bs. dr. 3 toms

Trgl. Tamtam

Vibr. Bells

5 tnpblk

Cymb. Fr.dr./Whip

1

8

Dan - - - - ger! Eisenring whispering Fireman Dan - - - - ger! Eisenring whispering

Dan - - - - ger! Quiet-ly! Dan - - - - ger! Quietly with that barrel.

Schmitz: What if he rings the police?

Eisenring: Why would he? Schmitz: Why not?

Eisenring: Because he is in the wrong himself. Every citizen who earns more than a certain amount is guilty.

Viol.

Cello 1

Cello 2

Cello 3

d-55

legatissimo 5
5
5
5
5

ppp
legatissimo 5
5
5
5
5

ppp
legatissimo 5
5
5
5
5

ppp
ppp
pp

senza sord.
senza sord.
senza sord.
senza sord.

Tam-tam pp

f
p

f
pp

f
pp

f
pp

(All the barrels are now in their place. Eisenring uses cotton wool to clean his hands.)

Downstairs in the living room, Biedermann appears in his dressing gown, and hurls himself against the attic door in a rage.

tasto
tasto non vibr.
tasto non vibr.
tasto non vibr.

ca. 72

d-56 ♩ = ca. 144 - 152

d-60

d-65

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1 Trbn. 2

2 Trbn. 2

3

Tuba

Crot.

Glsp.

Cymb.

Sn. dr.

Bs. dr.

3 toms

Trgl.

Tamtam

Vibr.

Bells

5 tmplcks

Cymb. Fr.dr/Whip

(banging on the door)

(Eisenring pulls on his dinner jacket, straightens his tie, dusts himself down, and positions himself behind the door –

A musical score page featuring five staves. The top staff is for 'Biedermann' (soprano) with lyrics: 'O - pen up!', 'Doesn't sound like breakfast...', 'At once!', and 'Open up!'. The second staff is for 'Viol.' (violin). The third staff is for 'Cello 1'. The fourth staff is for 'Cello 2'. The bottom staff is for 'Cello 3'. The score includes dynamic markings such as ***ff***, ***p***, and ***ff p***. Measure numbers 8 and 9 are indicated at the beginning of each staff. Measure 9 includes a 'gloss' instruction above the Cello 3 staff.

d-68

d-70

d-75

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1

Trbn. 2

3

Tuba

15

Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbks

Cymb. Fr.dr./Whip

— which he throws open in such a way that he is hidden from Biedermann by the opening door.

Biedermann, standing in the doorway, and Schmitz stare into one another's eyes.)

Biedermann

Schmitz

p

Herr Schmitz — Herr Schmitz — Herr Schmitz — Herr Schmitz, you will leave here at once.

I've never seen him like this...

Good mor-ning! Hope that the bumping and banging did not disturb your sleep? It won't be re - - - peated.

Viol.

Cello 1

Cello 2

Cello 3

slightly dampen the strings
almost no reverb
spicc., punta d'arco, no bowing

f

spicc., punta d'arco, no bowing

f

spicc., punta d'arco, no bowing

d-80

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1: Trbn. 2

Trbn. 2

3: Tuba

Tuba

Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbblk

Cymb. Fr.dr./Whip

d-85

d-90

91

Biedermann

I tell you, you must leave here at once! Right now! If not then my wife will call the police!

Schmitz

When?

Viol.

Cello 1

Cello 2

modo ord.

ff modo ord.

Cello 3

ff

register break

register break

(Schmitz takes his shoes.)

What are you waiting for? Don't i-magine, Herr Schmitz, you will get away with this simply because you're a wrest - ler - such

d-92

Cl. 1 in B_b

f

3

3

3

2: Bass cl. in B_b3: Bass cl. in B_b

d-95

p

3

3

4

p

4

p

1 Trbn. 2

3 Trbn.

Tuba

Crot. Glsp.

Cymb. Sn. dr.

Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbpls

Cymb. Fr.dr/Whip

(Schmitz addresses Eisenring.
Biedermann mentions him and is speechless.)

register break

8 bump - ing and bang - ing the whole night long! Get out! —

Eisenring

He is not him - self... My name is Eisenring.

What does this mean?

Wilhelm Eisenring.

Herr Schmitz, what does mean? How come you are now suddenly two?

p

p

p

p

p

p

p

p

He is not him - self... My name is Eisenring.

Wilhelm Eisenring.

Herr Schmitz, what does mean? How come you are now suddenly two?

Viol.

Cello 1

Cello 2

Cello 3

spicc. come prima

spicc. come prima

spicc. come prima

non vibr.

p

non vibr. put on sord.

p

gliss> gliss> gliss> gliss>

gliss> gliss> gliss> gliss>

gliss> gliss> gliss> gliss>

f

d-100

d-103

d-105

d-110

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1 Trbn. 2

3 Trbn. 3

Tuba

Crot. Gisp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbplks

Cymb. Fr.dr/Whip

Biedermann

Eisenring

Viol.

Cello 1

Cello 2

Cello 3

With-out per - mis-sion! And without asking!

I'm lost for words.

(to Biedermann) (to Schmitz)

Voi - là! That's what I told you. One can't just move in without asking.

Voi - là! Sud-den-ly we're two!

Voi - là! I told him it was wrong.

What did you i - - - ma - gine I would think?

Voi - là!

Did I not, Herr Schmitz?

turn the bow
glissando
col legno batt.

turn the bow
glissando
col legno batt.

turn the bow
glissando
col legno batt.

d-113

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1 Trbn. 2

3 Tuba

15 Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 toms

Trgl. Tamtam

Vibr. Bells

5 tmbblk

Cymb. Fr.dr./Whip

d-115

Biedermann

Eisenring

Viol.

Cello 1

Cello 2

Cello 3

(Eisenring und Biedermann
stare at Schmitz.)

Wil - - li is

con sord. gliss.

p like a child

An - swer him when he asks a question!

register break

register break

pizz.

p

pizz.

f pizz.

f

d-120

SECOND ACT

4th SCENE

The Fire Brigade is below, Eisenring in the attic.

e-1 $\bullet = ca. 60$

e-5

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1: Trbn. 2

3: Trbn. 3

Tuba

Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

Vibr. Bells

5 tmbks

Cymb. Fr.dr./Whip

15

Biedermann appears below and acts out a little study in indecision, going up and down the stairs to the attic, continually giving the impression that he means either to enter, or at least to knock on the door. But he continually fails to achieve either objective, and returns down the stairs towards the Fire Brigade's quarters, which have in the meantime transformed into the drawing room.
Up in the attic Eisenring continues quite calmly to plait his fuse, and test the wind direction.

Viol.

Cello 1

Cello 2

Cello 3

pont. \rightarrow pont. abs.

pont. \rightarrow pont. abs.

pont. \rightarrow pont. abs.

III. \rightarrow IV. +

pont. \rightarrow pont. abs.

pizz.

Not too much force.
Respect the dynamics.

mf The percussive noise must
not necessarily sound.

arco

sfz 3

arco tasto

pont. pont.

ff fp

e-10

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1 Trbn. 2

3 Tuba

Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

Vibr. Bells

5 tmbblk

Cymb. Fr.dr/Whip

Viol.

Cello 1

Cello 2

Cello 3

e-15

e-20

15

mf

Triangle

mf

Vibr.

tasto

ppp

tasto

pp

pont. abs.

f

mf

5

3

arco

p

pizz.

f

5

5.3

ff

ff

ff

ff

ff

ff

e-25

Cl. 1 in B_b

2: Bass cl. in B_b

3: Bass cl. in B_b

1

Trbn. 2

3

Tuba

Crot. Glisp.

Cymb. S_n. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

Vibr. Bells

5 tmbblk

Cymb. Fr.dr./Whip

e-30

Viol.

Cello 1

Cello 2

Cello 3

e-35

Cl. 1 in B \flat

2: Bass cl. in B \flat

3: Bass cl. in B \flat

e-40

1

fp

Trbn. 2

p

p < f

p < f

p

e-45

e-46

Cl. 1 in B \flat

2: Bass cl. in B \flat

3: Bass cl. in B \flat

1

Trbn. 2

3

Tuba

e-50

15

Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

Vibr. Bells

5 tmbpls

Cymb. r.dr./Whip

e-55

Musical score for strings (Violin, Cello 1, Cello 2, Cello 3) showing measures 1 through 10. The score includes dynamic markings such as *sfz*, *f*, *ff*, *p*, *ff*, *f*, *pizz.*, *arco*, and *3*. Measure 1: Violin rests. Cello 1: *arco*, *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *sfz*. Measure 2: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 3: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 4: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 5: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 6: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 7: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 8: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 9: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*. Measure 10: Violin rests. Cello 1: *sfz*, *f*. Cello 2: *sfz*, *f*. Cello 3: *f*.

e-59

e-60

e-65

e-68

e-70

e-75

e-76 $\text{= ca. } 100$

Cl. 1 in B \flat
2: Bass cl. in B \flat
3: Bass cl. in B \flat

1
Trbn. 2
3
Tuba

Cymb.
Sn. dr.
Bs. dr.
3 Toms
Trgl.
Tam-tam
5 tmblocks
Cymb.
Fr.dr./Whip

e-80

sfz
 sfz
 sfz

ff
 ff
 ff

f
 f
 f

Finally Biedermann does knock, but beneath the noise of the music Eisenring's answer is inaudible – indeed one may not hear the knocking either. Biedermann comes back down and considers his options.

INTERMEZZO WITH BABETTE

Babette stands at the front of the stage holding a dead goose in her hand the whole time. Biedermann sings from back-stage and remains invisible. One must nonetheless understand him clearly.

e-320 $\text{♩} = \text{ca. } 84$

Cl. 1 in B \flat
Cl. 2 in B \flat
3: Bass cl. in B \flat

1
Trbn. 2
3
Tuba

15
Crot. Glsp.
Cymb. Sn. dr. Bs. dr.
3 Toms
Trgl. Tam-tam

Vibr. Bells
5 tmblocks
Cymb. Fr.dr./Whip

Babette

Viol.
L.H.
Cello 1
Cello 2
Cello 3

e-325

My hus - band, Gott - lieb, or - dered a goose to-day. I'm sup-posed to roast it, so that we can be friends with those men in the at - - - tic.

e-330

= ca. 100

e-335

Cl. 1 in B \flat

Cl. 2 in B \flat

3: Bass cl. in B \flat

1 Trbn. 2

3 Tuba

15 Crot. Glsp.

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

Vibr. Bells

5 tmplks

Cymb. Fr.dr./Whip

(Biedermann is not visible. His voice sounds as a hearable memory of Babette and so it could be altered with some technical medium. She can comment his words with some gesticulation towards the public.)

Biedermann

If I de - - nounce them, that cou - ple of scoundrels, then I can be sure I have made them my en - e - mies. And how that help? One match will suffice to set the does

Viol.

Cello 1

Cello 2

Cello 3

e-339

e-340

e-345

Cl. 1 in B \flat
 Cl. 2 in B \flat
 Cl. 3 in B \flat

Trbn. 2
 3
 Tuba

Crot.
 Glsp.
 Cymb.
 Sn. dr.
 Bs. dr.

3 Toms
 Trgl.
 Tam-tam

Vibr.
 Bells
 5 tmbblk
 Cymb.
 Fr.dr./Whip

Babette

Biedermann

Viol.

Cello 1

Cello 2

Cello 3

pp

mf

middle

edge

f

ppp

mf

f

(as if suddenly talking to herself)

Then are we real - ly friends?

whole building blaz-ing. So how does that help? If I in - vite them - and they both ac - cept the in - vi - ta - tion -

senza sord.

con sord.

pp

senza sord.

senza sord.

senza sord.

senza sord.

pp

5th SCENE

This is a spoken scene. The orchestra must not be seen only as an accompaniment of it. It has to act independently and should determine the story together with the soloists.

The spoken text may be sometimes covered by the orchestra, but it should be made clear to the public that it is deliberate and not an accident.

Beginning from here, the orchestra takes over the role of storyteller and the occasional „terrorising“ of the singers by the instruments could make it more clear.

The spoken text is written in the score only for purposes of orientation in the approximate timing. The text and the music are independent from each other which can lead to random moments of synchronicity and conflicts, but both text and music should come to the end somehow together. Never try to control all the timing, the persons should keep their independence in the time arrangement.

f-1 $\text{♩} = \text{ca. } 72$

f-5

Cl. 1 in B \flat
Cl. 2 in B \flat
Cl. 3 in B \flat

1 Trbn. 2
2 Trbn. 3
Tuba

Glsp.
Cymb.
Sn. dr.
Bs. dr.
3 Toms
Trgl.
Tam-tam

Bells
5 tmbblk
Cymb.
Fr.dr./Whip

(Anna brings a white table-cloth and spreads it on the table. She exits.)

Viol.
Cello 1
Cello 2
Cello 3

ff 5 5

détaché, harsh

ff 3 **détaché, harsh** 3 **ff** 7 3 **ff** 3 3 3 3

ff 7 **ff** 7

f-10

f-8

Musical score for orchestra and percussion. The score consists of five systems of staves. The first system includes Clarinets 1, 2, and 3 in B♭. The second system includes Bassoon 1 (part 1), Trombones 2 and 3, and Tuba. The third system includes Glissando (Glsp.), Cymbals (Cymb.), Snare drum (Sn. dr.), Bass drum (Bs. dr.), 3 Toms, Triangle (Trgl.), Tam-tam, Bells, and 5 tambourines (5 tmplks). The fourth system includes Cymbals (Fr. dr./Whip). Measure numbers 1 and 15 are indicated.

(She returns with two silver candelabra with candles, a silver wine cooler, 4 crystal finger bowls, 4 silver knife rests and a large poultry knife with a silver handle. She lays the table.)

Musical score for strings. The score consists of four systems of staves. The first system includes Violin (Viol.). The second system includes Cello 1 and Cello 2. The third system includes Cello 3. The fourth system includes Cello 1 and Cello 2. Measure numbers 5, ff; 5, mf; 5, mp; 5, p; 5, pp are indicated. Dynamics include ff, mf, mp, p, pp.

f-15

f-20

f-25

f-22

Cl. 1 in B \flat

Cl. 2 in B \flat

Cl. 3 in B \flat

p possible

p possible

1

Trbn. 2

3

Tuba

15

Glsp.

Cymb.
Sn. dr.
Bs. dr.

3 Toms

Trgl.
Tam-tam

Bells

5 tmplks

Cymb.
Fr. dr./Whip

p *l. v.*

(Biedermann brings two chairs.)

Viol.

ff

Cello 1

3 ff

Cello 2

7

Cello 3

5

ff

f-30

Cl. 1 in B \flat
3 5

Cl. 2 in B \flat

Cl. 3 in B \flat
3 5

1

Trbn. 2

3

Tuba

15

Glspl.

Cymb.
Sn. dr.
Bs. dr.
3 Toms

Trgl.
Tam-tam

Bells

5 tmbpls

Cymb.
Fr.dr./Whip

Biedermann: Anna, I said a simple and informal meal. What are these stupid candelabra doing? — **Anna:** But we always use those, Herr Biedermann. — **Biedermann:** Simple and informal, I said. No pretentiousness.

Viol.

Cello 1

Cello 2

Cello 3

saltando

mp

f

INTERMEZZO WITH HERR BIEDERMAN

Biedermann comes to the front of the stage holding wine bottles. During his monologue the following pantomime is played out:

Babette comes in and greets Schmitz and Eisenring. She notices that the table is completely bare apart from the poultry knife, calls Anna and tells her off. Anna defends herself and indicates Biedermann, who is standing on the forestage. Then she very grumpily brings 4 plates, cutlery and wine glasses and places them anyhow on the table. Babette shows the arsonists to their places, and herself sets the table.

f-217 $\text{♩} = \text{ca. } 54$

f-220

Biedermann

Gen-tlemen,
you can think what you like of me, I don't blame you.
First though you will have to ans - wer just one ques-tion:

Cello 1
con sord. *the acceleration should be played agogically, not with mathematical precision*

Cello 2
con sord. *the acceleration should be played agogically, not with mathematical precision*

Cello 3

ff

f-225 $\bullet = \text{ca. } 84$

Cl. 1 in B \flat *fp*

Cl. 2 in B \flat *p possible*

Cl. 3 in B \flat *p possible*

1 Trbn. 2

3 Tuba

15 Glsp. *pp*

Cymb. Sn. dr. Bs. dr. 3 Toms Trgl. Tam-tam

Vibr.

5 tmbpls Cymb. Fr.dr./Whip

Biedermann

Viol.

Cello 1

Cello 2

Cello 3

As long as they're eat - - ing and drink - ing, they can't do a - - ny - - one a - - ny harm.

f-235

f-231

Cl. 1 in B \flat

Cl. 2 in B \flat

Cl. 3 in B \flat

1

Trbn. 2

3

Tuba

15

Glsp.

Cymb.
Sn. dr.
Bs. dr.

3 Toms

Trgl.
Tam-tam

Vibr.

5 tmplks

Cymb.
Fr.dr./Whip

Biedermann

8

Some of the best bottles from my cellar! Had some one told me all this just a few days ago...

Viol.

Cello 1

Cello 2

Cello 3

*flautando
(non vibr.)*

pp

f-240

f-237

Cl. 1 in B \flat diatonic 5

Cl. 2 in B \flat

Cl. 3 in B \flat

1

Trbn. 2

3

Tuba

Glsp.

Cymb.
Sn. dr.
Bs. dr.

3 Toms

Trgl.
Tam-tam

Vibr.

5 tmplks

Cymb.
Fr.dr./Whip

Biedermann

Viol.

Cello 1

Cello 2

Cello 3

f-240

diatonic 5

diatonic 5

diatonic 5

diatonic 5

pp take bass clar.

take bass clar.

senza sord.

p

3 5 3

mf senza sord.

3 5 3 3

mf

5 3 3

pp 5 3 3

pp

15

Tam-tam

f

mf

mp

f

mf

5:3

f 3

3

Hands on heart, since when do you real - ly know, just be hon - est, that these two men were

ff

ff

p ff

FINALE

The encircled noteheads should make more easy the intonation of the quarter tone phrases. They mark the frame interval. The difficulty of intonating quarter tones is a part of the musical character and therefore it should not be hidden through a „quasi glissando“.

g-10

Cl. 1 in B \flat

Cl. 2 in B \flat

3: Bass cl. in B \flat

1 Trbn. 2

3 Tuba

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

5 tmbpls Cymb. Fr.dr./Whip

Babette

(He fills the glasses.)

f

Meine Herren, let's drink a toast! Cheers!

Schmitz & Eisenring

Here's to your woodshavings, Herr Schmitz! Think of that, Sepp was sent out ear- li- er to-day, to steal of woodshavings! sacks

p

g-15

p to Biedermann

p to Schmitz

Wood - shav - - - ings?

Woodshavings?

Voi-là, Sepp. It's as I said. We are guests here.

Meine Herren, let's drink a toast! Cheers!

Schmitz & Eisenring

Here's to your woodshavings, Herr Schmitz! Think of that, Sepp was sent out ear- li- er to-day, to steal of woodshavings! sacks

f

Viol.

Cello 1

Cello 2

Cello 3

p

g-25

g-29

g-30

g-35

Cl. 1 in B \flat

Cl. 2 in B \flat

3: Bass cl. in B \flat

1 Trbn. 2

3 Tuba

Cymb. Sn. dr. Bs. dr.

3 Toms

Trgl. Tam-tam

5 tmblocks

Cymb. Fr.dr./Whip

Babette

Why should that be a joke?

And?

Biedermann

Did you hear that? Cotton waste burns e - ven bet-ter!

Cotton waste!

Do you know what cotton waste is?

(8va)

Viol.

(15^{ma})

Cello 1

7:3

(15^{ma})

Cello 2

(15^{ma})

Cello 3

ff

ff

ff

ff

g-47

Cl. 1 in B \flat
Cl. 2 in B \flat
3: Bass cl. in B \flat

g-50

Cl. 1 in B \flat
Cl. 2 in B \flat
3: Bass cl. in B \flat

g-55

1
Trbn. 2
3
Tuba
Cymb.
Sn. dr.
Bs. dr.
3 Toms
Trgl.
Tam-tam
5 tmbblk
Cymb.
Fr.drt/Whip

Babette

Biedermann

Viol.

Cello 1

Cello 2

Cello 3

Is it a fact, Herr Schmitz, that you have sacks with cotton waste up there in the at-tic?
(The three men drink cheerfully.)

And the best is, Ba-bette, just this morning we both were bu-sy mea-sur-ing out the fuse wire, Willi and I!

amused

Fuse wire?!

ff sub.

ff sub.

ff sub.

g-57

Cl. 1 in B \flat

Cl. 2 in B \flat

3: Bass cl. in B \flat

1

Trbn. 2

3

Tuba

Cymb. Sn. dr.
Bs. dr.

3 Toms

Trgl.
Tam-tam

5 tmblocks

Cymb.
Fr.dr./Whip

Babette

Biedermann

Viol.

Cello 1

Cello 2

Cello 3

g-60

g-65

Ser - ious - ly for once, mei-ne Her-ren, what does all this mean?

Det - o - na-tor!

They are serious! They are deadly ear - nest! They are - Don't let them phase you, Ba-bette!

Our jol - ly comrades have a special sense of humour -

(8va)

6th partial

flagolet gliss.

simile

flagolet gliss.

simile

*) Play the *glissandi* peppily. The flageolet rings are only symbolical and don't indicate the amount of sounding harmonics.

g-67

g-70

g-75